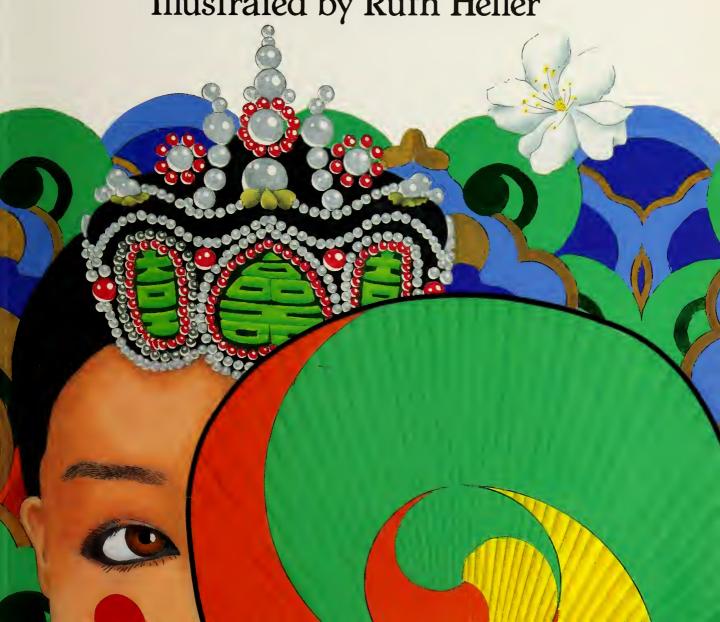


by Shirley Climo Illustrated by Ruth Heller







This Book Belongs To







by Shirley Climo Illustrated by Ruth Heller





HarperCollinsPublishers



For Sarah SuYun Manthey—the real Korean Cinderella—S.C.

To Helen and Don Reid
—R.H.



I am indebted
to the International Cultural Society of Korea
and particularly to Keum Jin Yoon,
for her impeccable organization of my itinerary,
and to Woon Sook Cho, who is also known as Daisy.
—R.H.

THE KOREAN CINDERELLA
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Typography by Anahid Hamparian

Library of Congress Cataloging-in-Publication Data Climo, Shirley.

The Korean Cinderella / by Shirley Climo; illustrated by Ruth Heller.

p. cm

Summary: In this version of Cinderella set in ancient Korea, Pear Blossom, a stepchild, eventually comes to be chosen by the magistrate to be his wife.

ISBN 0-06-020432-X. — ISBN 0-06-020433-8 (lib. bdg.) ISBN 0-06-443397-8 (pbk.)

[1. Fairy tales. 2. Folklore—Korea.] I. Heller, Ruth, date, ill. Il. Title.

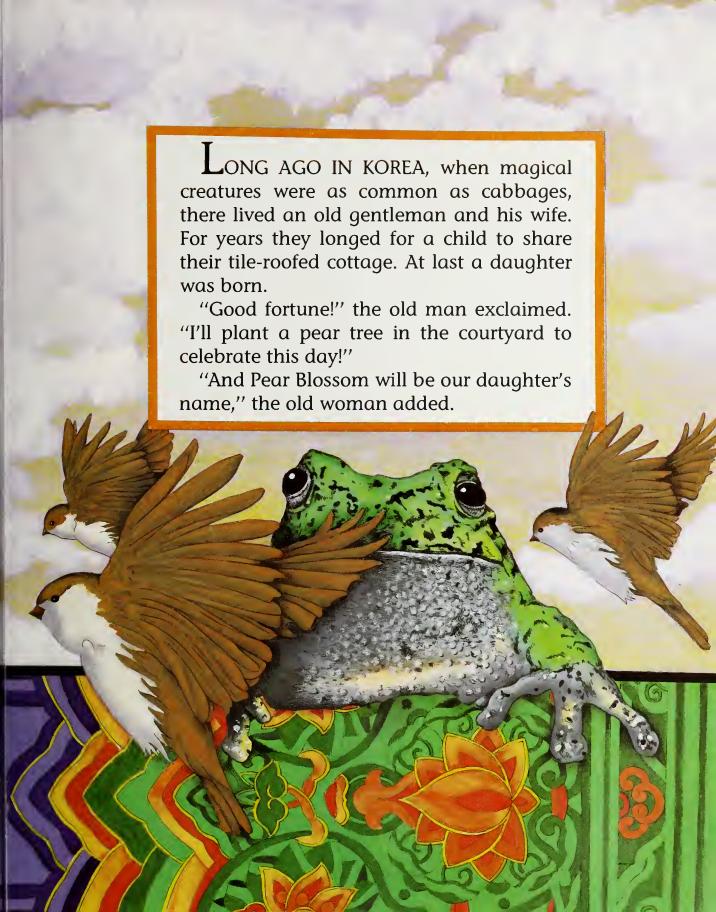
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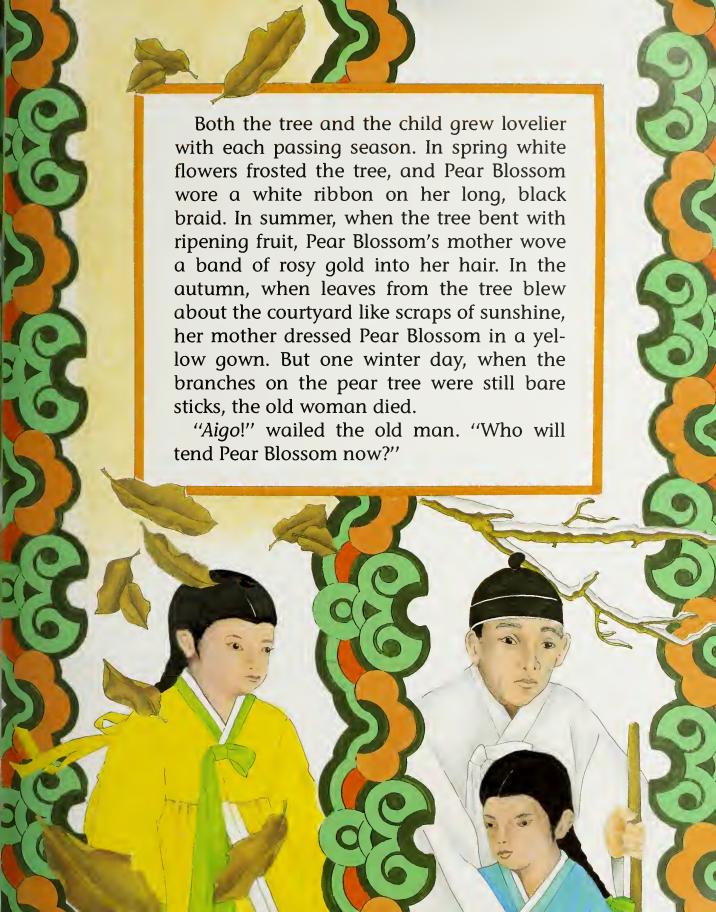
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He put on his tall horsehair hat and went to the village matchmaker. She knew of a widow with a daughter. The girl, named Peony, was just the age of Pear Blossom.

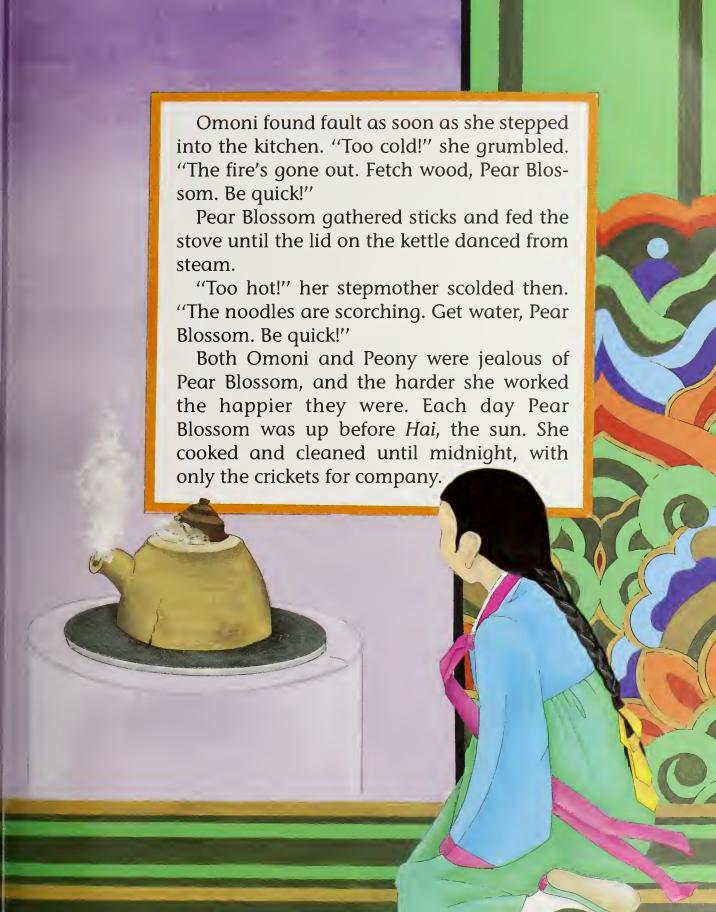
"Three in one!" promised the matchmaker. "A wife for you and a mother and a sister for Pear Blossom."

So the old gentleman took the widow for his wife. Although Pear Blossom called the woman *Omoni*, or Mother, she was far from motherly. And Peony was worse than no sister at all.



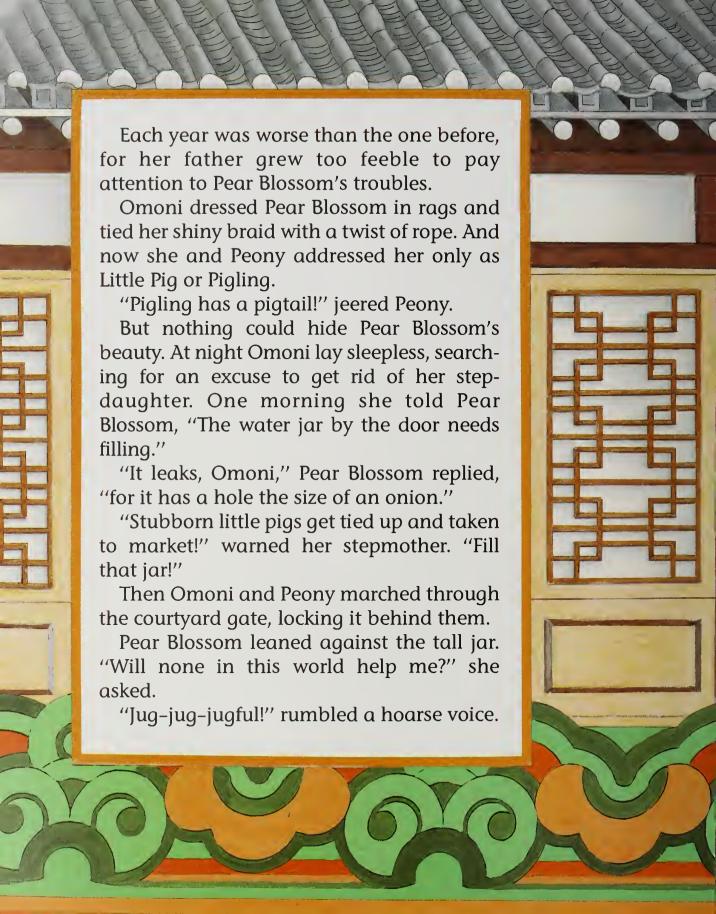






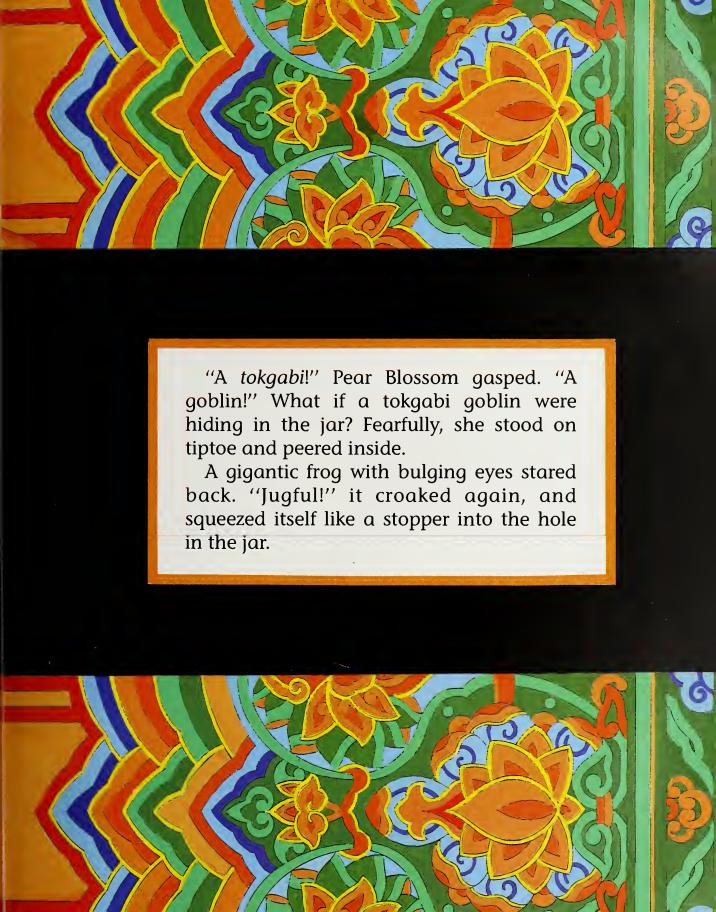


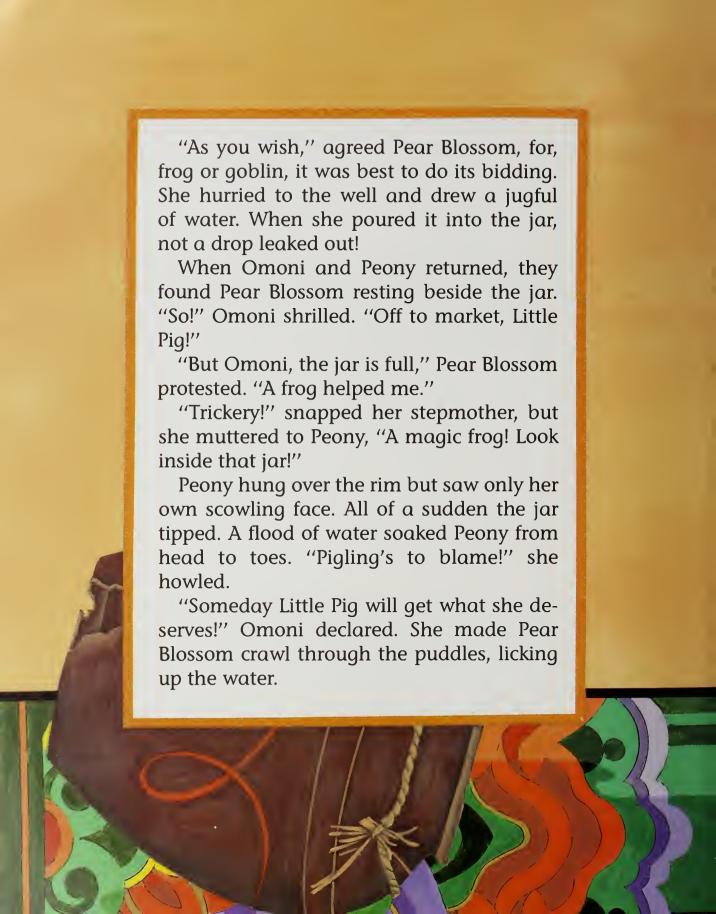






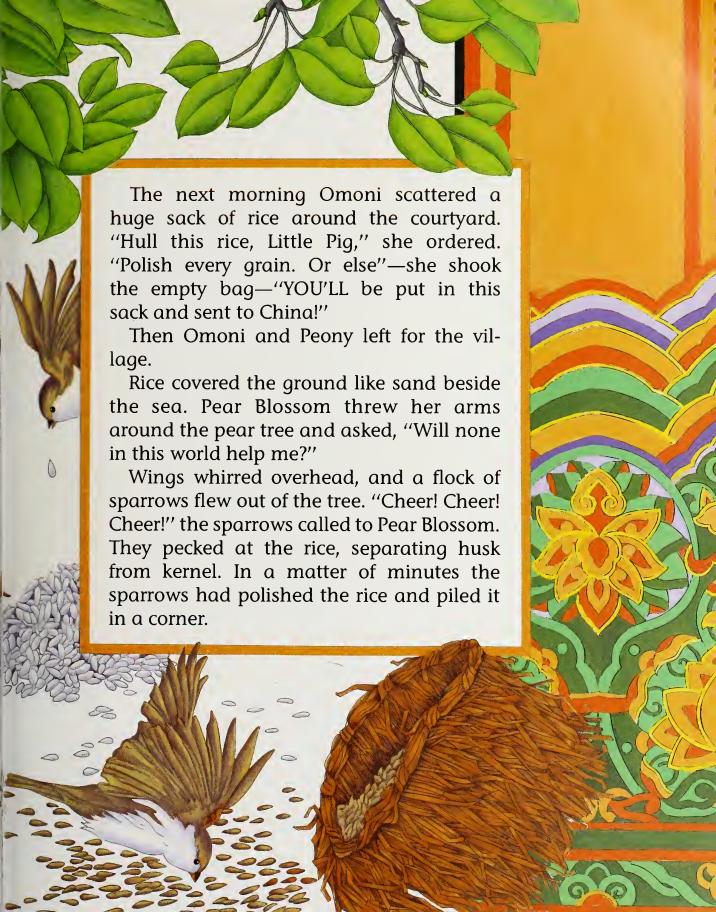












When Omoni came back, she found Pear Blossom nodding beneath the tree. "Off to China!" her stepmother began, and then caught sight of the mound of rice. "How can this be?" she demanded

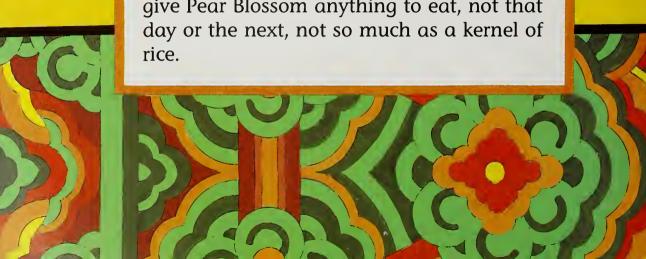
Pear Blossom rubbed her eyes. "Sparrows flew out of the tree and polished the rice."

"Birds don't hull rice," scoffed Omoni. "They eat it!" But to Peony she whispered, "It's magic that's flying about! Catch some!" She pushed Peony beneath the pear tree.

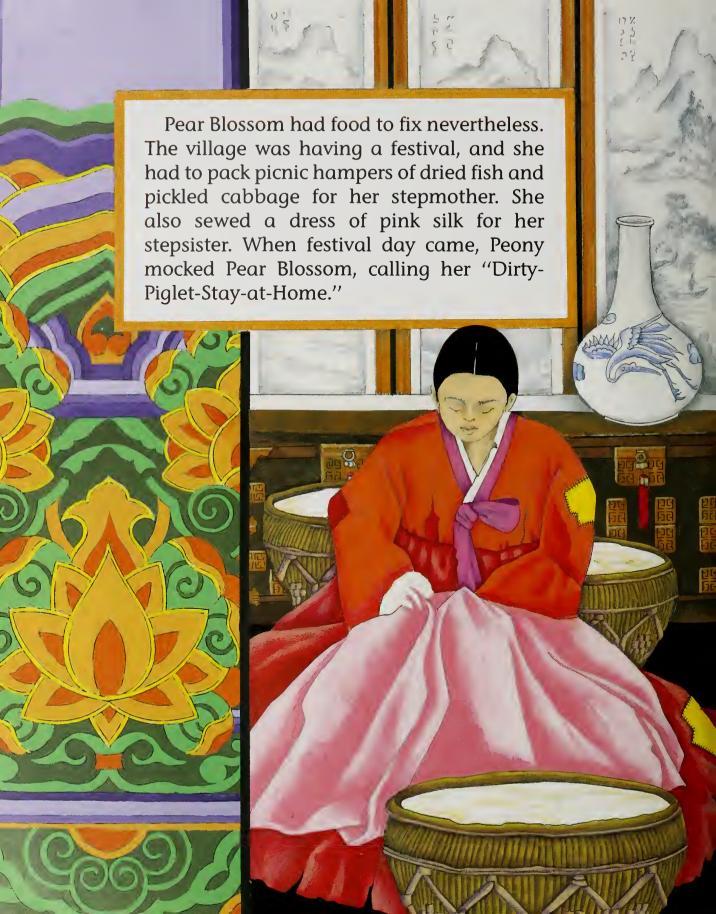
At once the cloud of sparrows swooped down. "Cheat! Cheat!" they chattered at Peony. They pecked at her, tearing her jacket. They perched on her head, pulling her hair.

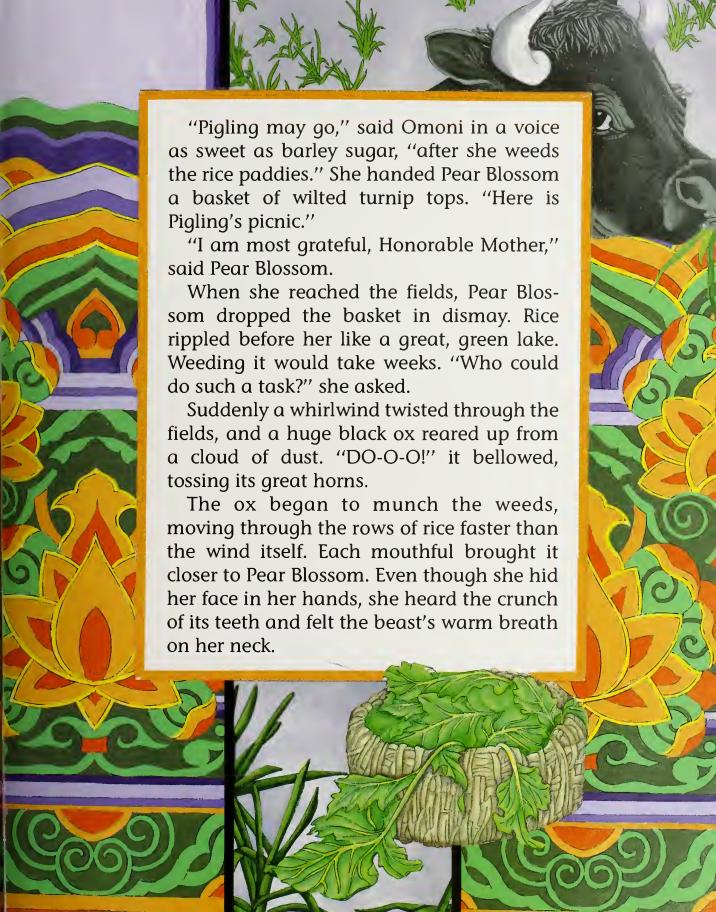
"Pigling's to blame!" Peony bawled.

"Someday Little Pig will get what she deserves!" Omoni threatened. She did not give Pear Blossom anything to eat, not that day or the next, not so much as a kernel of rice.



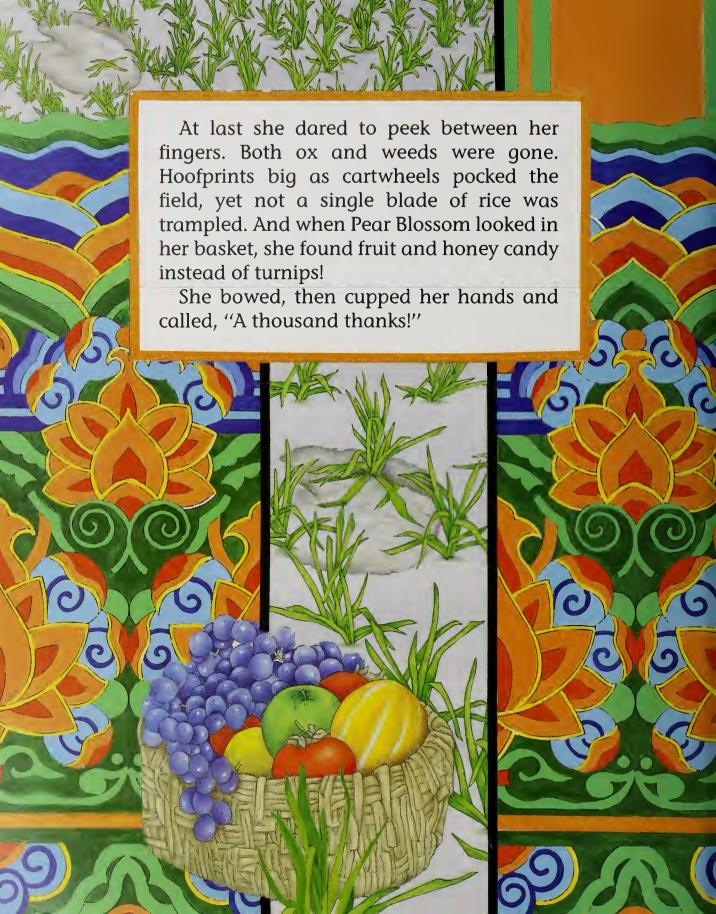


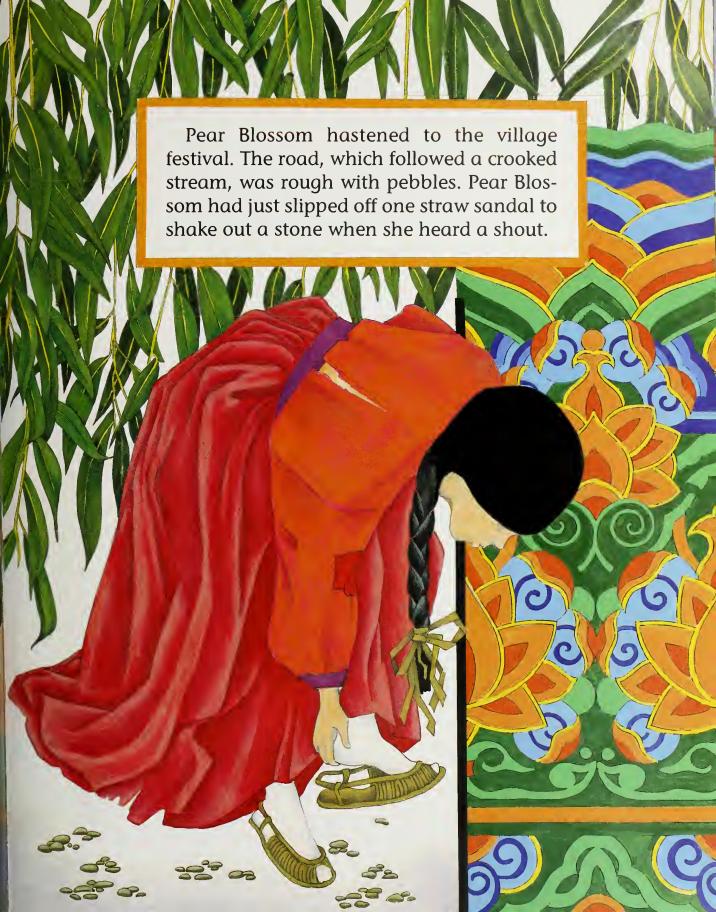




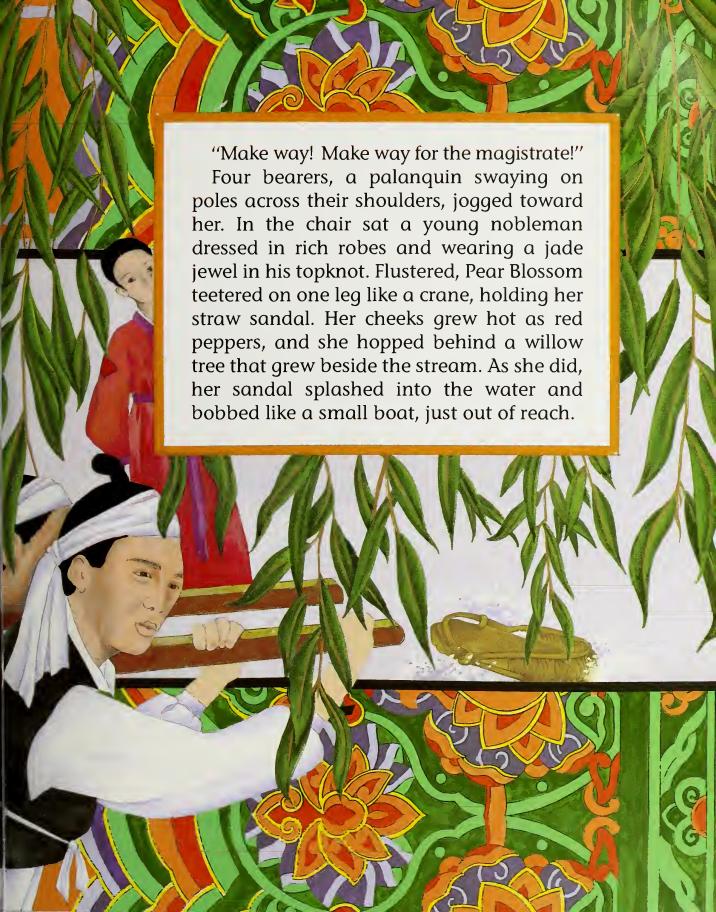


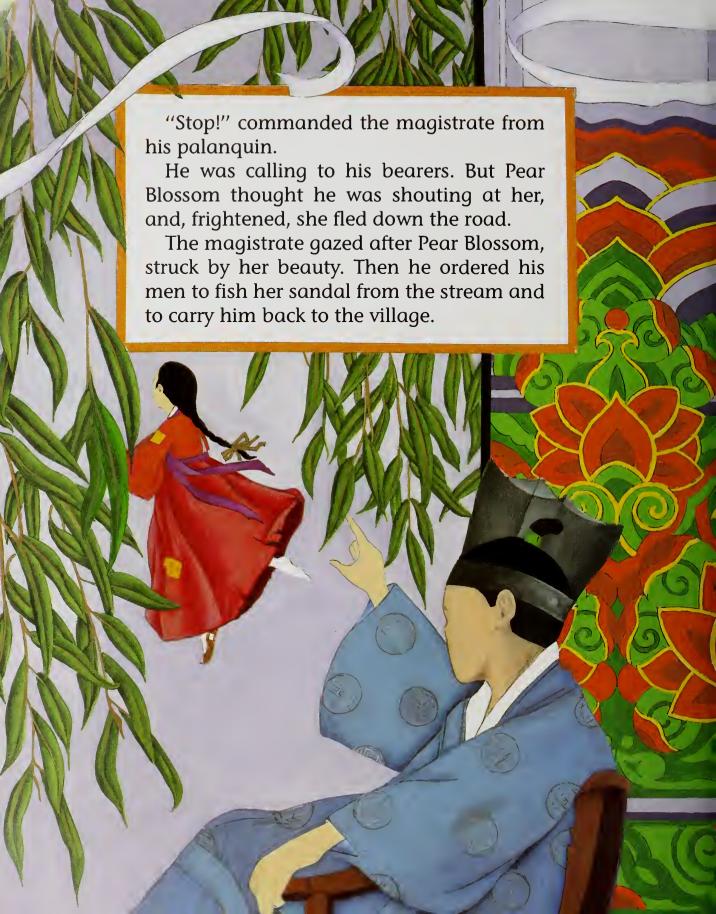


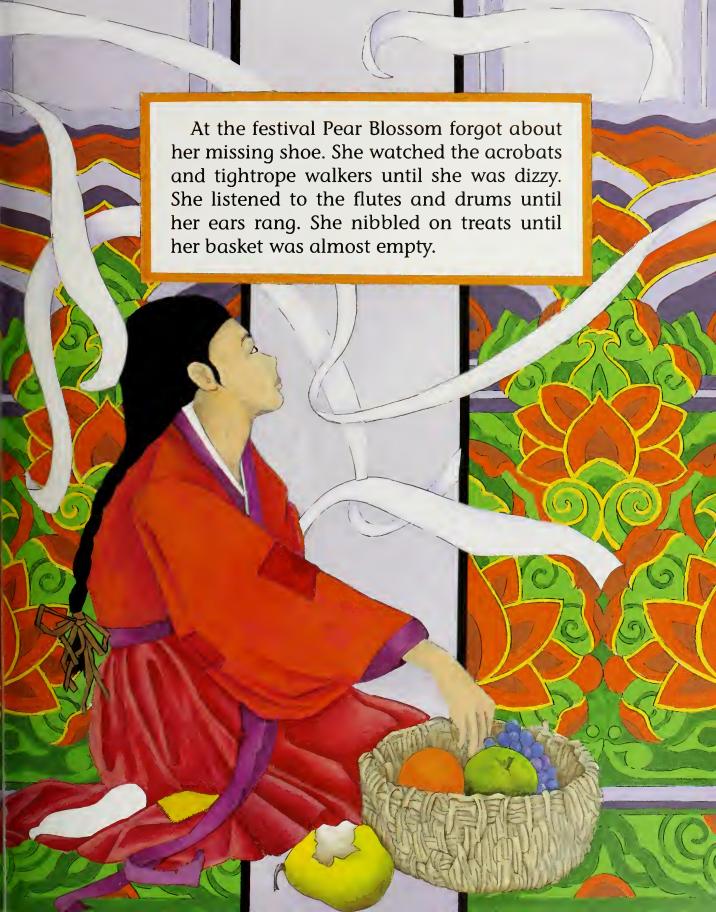








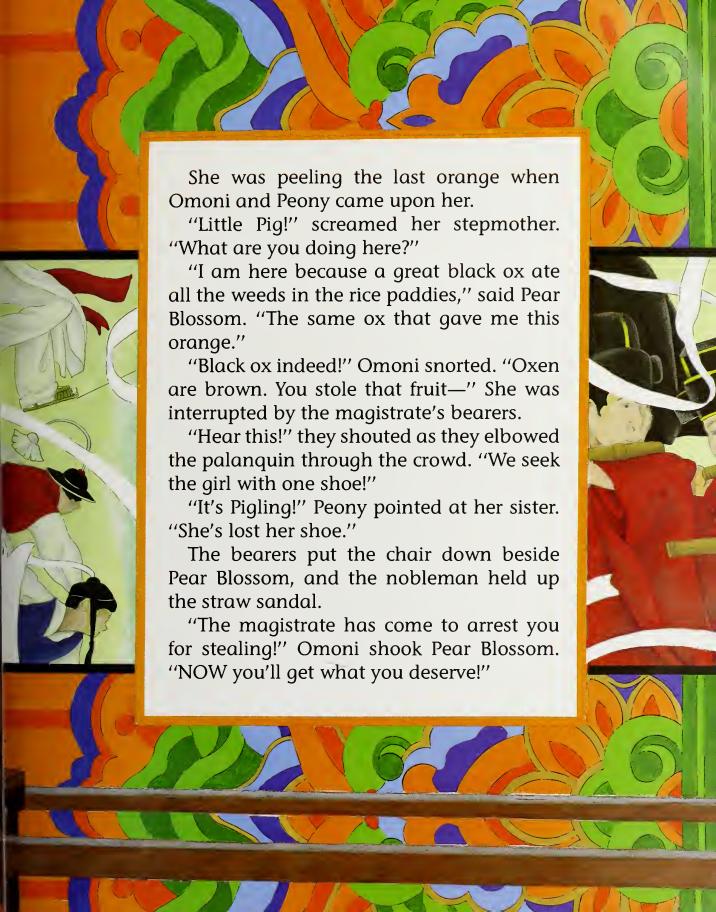


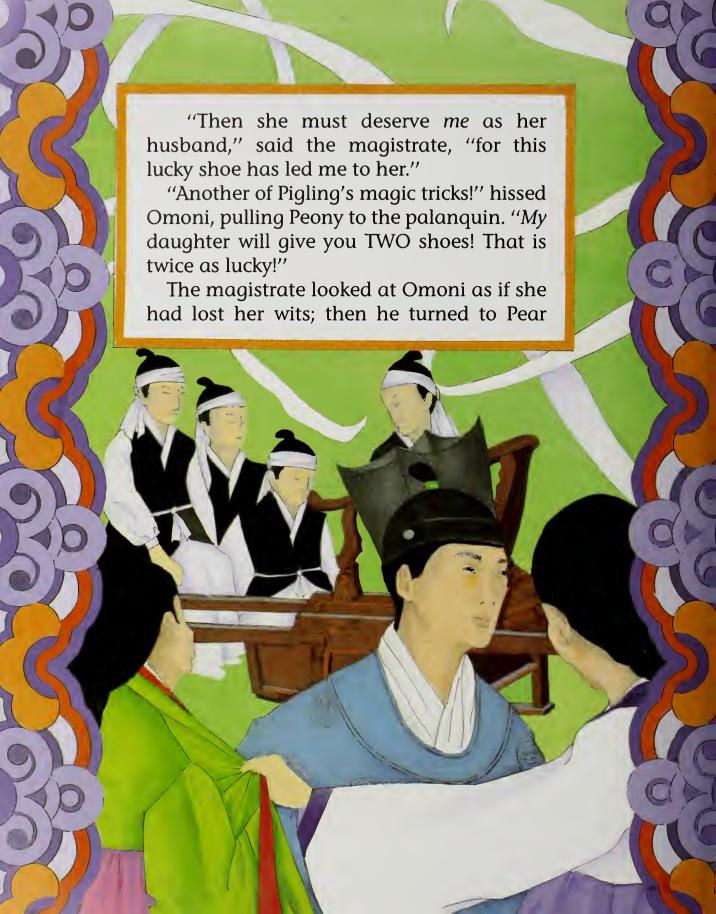


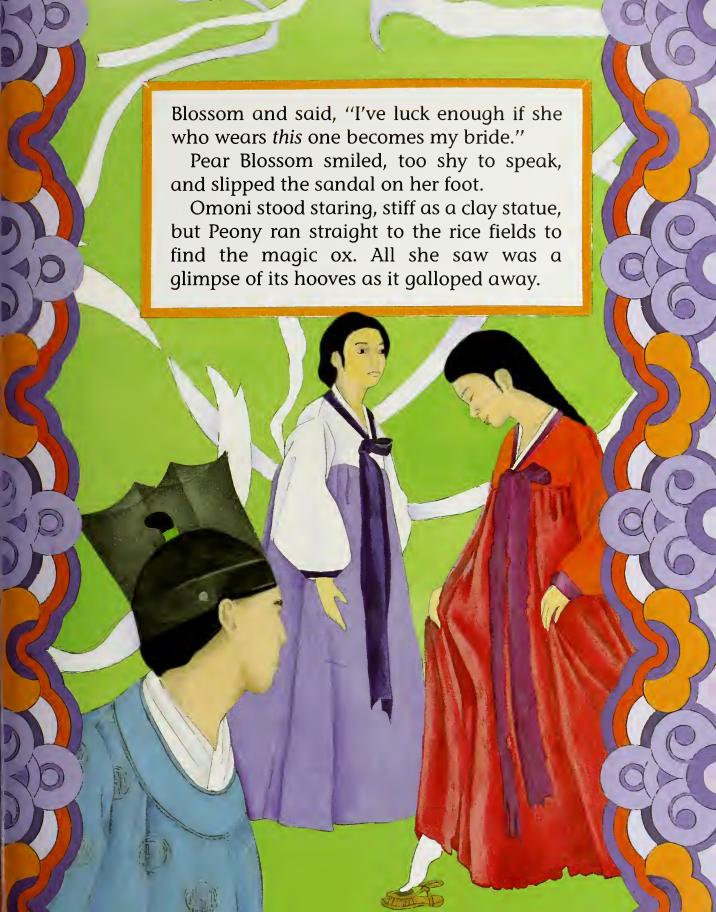


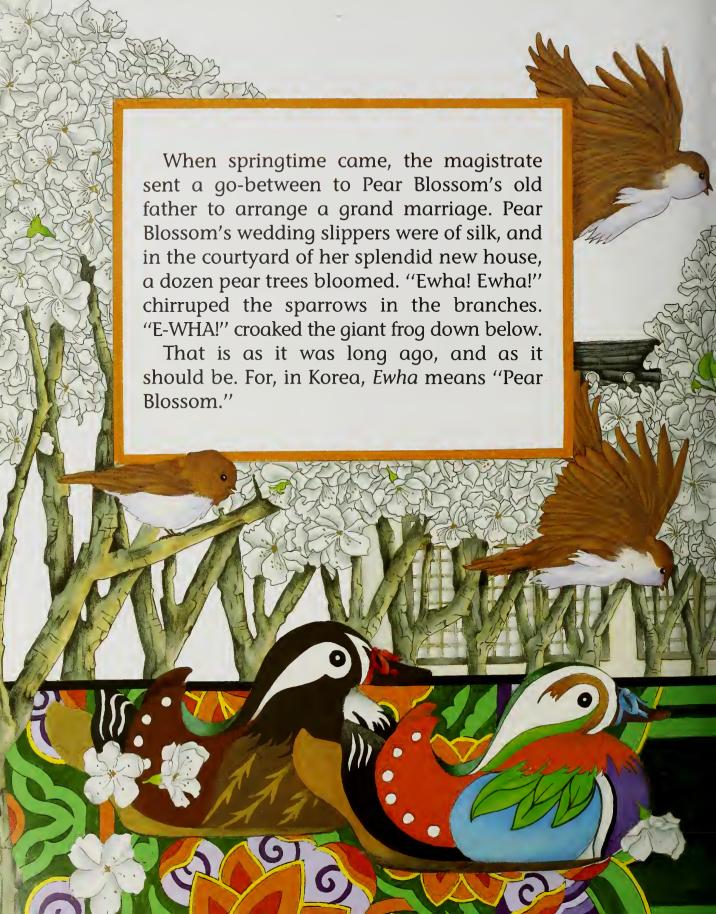




















Author's Note

Many hundreds of Cinderella stories are told around the world. In Korea there are half a dozen versions. Although Pear Blossom is not always her name, the heroine is always a dutiful daughter and in the end prevails over her unkind stepmother and stepsister—or sisters. Most often she is rescued from her miserable life by an honorable official, although not necessarily by means of a shoe. In one version she escapes by dying and climbing to heaven on a rope.

Tokgabis, sometimes spelled doggabbis, often appear in Korean fairy tales. Sometimes kindhearted, other times fearsome, these goblins help or trouble humans as they choose. Some people believe that they are the spirits of good people who have died. In this story the timely assistance of the frog, the sparrows, and the black ox are the work of a tokgabi, perhaps the spirit of Pear Blossom's own mother.

This retelling is based on three variations of a tale that has been a favorite of Korean children for centuries.

Illustrator's Note

The designs found on the cover and throughout this book were inspired by patterns painted on the eaves of Korean temples. These patterns are called "Tanchŏng." They are symbols of good luck, protection, and the cycle of reincarnation.

The pendants seen here and on the title page are worn as decoration on the "hanbok," the traditional women's dress that consists of two pieces—a skirt tied high under the arms by long ribbons and a short jacket. No buttons or hooks are used on either male or female dress.

The horsehair hat donned by Pear Blossom's father is the mark of a Korean gentleman.

The wedding ducks on page 42 are called "kirogi," and are a symbol of fidelity.

The long white ribbons seen in the festival illustrations are attached to the hats of men performing the traditional Farmers' Dance. As the men dance and toss their heads, the ribbons form graceful flowing patterns.

The information for these illustrations was gathered in Korea at museums and palaces, at festivals and concerts, and at a village set up to replicate the way Korean people lived three hundred years ago.







